16. Li Chih-fang, p. 96.
17. Hsiao T'ung 蕭統, *Wen Hsüan* 文選 (Hong Kong: Shang-wu yin-shu-kuan, 1960), Vol. I, p. 498.
18. *Ibid.*, pp. 569-570.
19. Li Po, Book III, p. 82.
20. Li Chih-fang, pp. 39-40.
21. *Ibid.*, p. 40.
22. Tu Fu, *Tu-shih chien-chu* 杜詩箋註 (Taipei: Shih-chieh shu-chü, 1962), p. 195. "Yü, the Founding Bureau" refers to the poet Yü Hsin 庾信 (513-581) and "Pao, the Inspector," to Pao Chao 鮑照 (?-466).
23. Chan Ying, p. 43.
24. The information here is drawn from Ami Yuki 網佑次, *Chūgoku chūsei bungaku kenkyū: Nansai eimin jidai o chūshin toshite* 中国中世文学研究：南斉永明時代お中心として (Tokyo: Shinjusha, 1960).
25. Li Chih-fang mentions this information from the *Old T'ang History* in his "Hsieh T'iao shih-lun," p. 81.
26. Li Po, Book III, p. 81.
27. *Ibid.*
28. *Ibid.*, p. 87.
29. *Ibid.*, p. 66.
30. Frederick W. Mote, "A Millennium of Chinese Urban History," in *Four Views of China*, ed. Robert A. Kapp (Houston: Rice University, 1973), p. 51.

Synthetic Parallelism as a Cultural Expression: A Cross-Cultural and Cross-Disciplinary Study

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ABSTRACT

Parallelism which consists in the similar form of construction rather than in content is called by Robert Lowth as synthetic parallelism. It exemplifies correlative *episteme* which constitutes a universal mode of understanding and poetic expression in ancient folk traditions and which provides modern Western poets, critics, and philosophers with models of non-rational thought for their revolts against the representational *episteme*. It is a matrix of modern literary criticism in the sense that its multiple dimensions have been used in different ways by philological, Imagist, Romantic, Jungian, and Structuralist critics to vindicate their fundamental arguments on literature and truth. With little mutual encouragement, John F. Davis, Ezra Pound, Roman Jakobson hail *xing* (*hsing*), the Chinese synthetic parallelism, as an ideal model of non-representational thinking.

KEY WORDS

synthetic parallelism
xing (*hsing*)
correlative *episteme*
Foucault
Boodberg
Yeats
Robert Lowth
Jakobson
Jung
Pound

> The artificial part of poetry, perhaps we shall be right to say all artifice, reduces itself to the principle of parallelism. The structure of poetry is that of continuous parallelism, ranging from the technical so-called Parallelisms of Hebrew poetry and the antiphons of Church music to the intricacy of Greek or Italian or English verse. (Hopkins, "Poetic Diction").

These remarks of Gerald Manley Hopkins credits parallelism with a central significance, which, unfortunately, still awaits us to recognize. Poetic parallelism has been studied mostly in relation to particular authors or traditions and usually in the light of a single critical approach. However, its central significance for all artifice, namely, culture in general is seldom explored from a cross-cultural and cross-disciplinary perspective. Historically, parallelism functions as cultural expression in two ways. First, it constitutes a universal mode of understanding and poetic expression among ancient folk traditions not yet dominated by abstract reason. Second, it provides modern Western poets, critics, and philosophers with models of non-rational thought for their rebellions against representational modes in their own disciplines. Within the limited scope of this article, I will only explore the sort of parallels which Robert Lowth calls "synthetic or constructive – where the parallelism consists only in the similar form of construction" (*Isaiah,* xvii). In examining synthetic parallelism, the most in consequential and yet the most evocative of all poetic parallelisms, I will concentrate on its cultural functions in ancient and modern times.

1. Decoding Synthetic Parallelism: a Fossil Of The Ancient Correlative *Episteme*

Synthetic parallelism is generally recognized as "the poetic canon of numerous folk patterns," as one can easily find "divers countries in different parts of the world with prevalently 'binary structures' of grammatically and lexically corresponding lines in traditional prayers, exorcisms, magic songs, and other forms of oral verse" (Jakobson, 403). For instance, Jakobson produces an impressive list of the Western discoveries of synthetic parallelism in Ugaritic, Canaanite, Ural-Altaic, Finnish, Ob-Ugrian, Turkic, Russian and other folk traditions. These studies of synthetic parallelism, however, are too textually oriented to consider it in relation to the ancient *episteme* of resemblance which "organized the play of symbols, made possible knowledge

of things visible and invisible, and controlled art of presenting them" (Foucault, 17). Now, let us compare the synthetic parallelisms in a Medieval English lyric and an ancient Chinese lyric, and therein "defossilize" what Foucault calls *convenientia, aemulatio, analogy* and *sympathies*––"the principal figures that determined the knowledge of resemblance" (17):

Fowles in the frith,	Gwan! gwan! cry the fish hawks
The fisshes in the flood,	on sandbars in the river:
And I mon waxe wood:	a mild-mannered good girl,
Much sorwe I walk with	fine match for the gentleman.
For beste of boon and blood.	. . .
(*Medieval,* 52)	(*Columbia Book,* 18)

In the first couplets of both poems, the contiguous paralleling of river and land (frith, sandbars), the birds (fowles and fish hawks) and fishes testify the figure of *convenientia,* that "brings like things together and makes adjacent things similar" (Foucault, 19). Then, the parallel positioning of these couplets with the remaining lines brings into play the other three figures. As the natural world of fishes and birds and the human experiences felt by the speakers are not spatially contiguous, the bringing together of them necessarily invokes the second figure of *aemulatio* which effects "a sort of natural twinship existing in things" physically separate (Foucault, 19). Seen from the inverse angle of the speakers, the adaptation of the interior consciousness (the sorrowful feelings in the first, and the amorous yearning in the second poem) to the natural world of fishes and birds indicates the third figure of *analolgy,* which appropriates the external phenomena in terms of their resemblances with man who is "the great fulcrum of proportions– the centre upon which relations are concentrated" (Foucault, 23). Of course, the fourth figure of *sympathies* must be present like a catalyst for the effective functions of all other three figures because without the capacity to share otherness there be no epistemological movement– be it a linking of adjacent things, an emulation of natural world, or a reverse analogy of human consciousness with the exterior world. Apparently, it is these four epistemological figures fossilized in synthetic parallelism that allow the two speakers, without resorting to conceptual process, to order their sensory impressions, perceive a meaningful relationship between the external and internal worlds, and thereby express their emotions and feelings. So interfaced with the episteme of resemblance, synthetic parallelism naturally

constitutes the representative mode of understanding and poetic expression in pre-modern folk traditions.

The interface of synthetic parallelism with the correlative *episteme* can be further proved by the fact that the degree of importance accorded the former in a national literature depends upon the efficacy of the latter. Even though "up to the end of the sixteenth century, resemblance played a constructive role in the knowledge of Western culture" (Foucault, 17), the correlative *episteme* nurtured in native traditions could not displace what post-Socratic classical tradition has given shape to – the logicalness of linguistic structures and the mimesis or representationality of literary production. This inevitably eclipses the potential impact of the correlative *episteme* and prevents it from giving rise to synthetic parallelism as a major poetic mode. Thus, the episteme of resemblance occasions large structural parallelisms based on the macrocosm-microcosm correspondence like those found in Chaucer's *The Knight's Tale* or Shakespeare's *King Lear* rather than synthetic parallelisms like those of the medieval English lyrics. Even when the literary poets did employ parallelism on the syntactic level, they tended to encapsulate them within a logical framework or to explain the hidden connection between the inconsequential parallels with a rational afterthought. Reduced to something of a rhetorical figure, such parallelisms fall far short of a functional poetic mode. As a result, synthetic parallelism was bound to remain outside the Western poetic canon until the dominance of mimetic tradition and classical diction was challenged by the Romantics.

By contrast, the correlative *espisteme* dominated the Chinese thought until the turn of this century. It fostered the growth of synthetic parallelism from time immemorial and guaranteed its central position in the poetic canon ever after. The *hsing* mode, the Chinese equivalent to synthetic parallelism, evolved directly from divinational parallelisms of *I-Ching* (*The Book of Changes*, ca.2400 B.C.), and constituted the most effective, most dynamic of the three major poetic modes in *Shih-ching* (*The Book of Poetry*, ca.1100-600 B.C.). Over the centuries, the traditional Chinese poets have developed out of the crude *hsing* mode a great variety of subtle parallelisms which eventually metamorphose into highly symbolic poetry in the T'ang (618-907), Sung (960-1126), and later dynasties.[1] This continued privillege of synthetic parallelism as the major poetic mode could hardly have been possible, if the dominance of the Chinese correlative *episteme* had been challenged and attenuated by any representational *episteme* like that of the Western classicism.

2. Evaluating Synthetic Parallelism: Definition and Categorization

Having examined the interdependence of synthetic parallelism and the correlative *episteme*, we would no longer think it accidental that the Western studies of synthetic parallelism occured at the end of 18th century—which witnessed an earnest search in myth, folklore, and early non-Western lyrical traditions for an non-representational mode as an escape from the representational *episteme* of the Enlightenment. In 1778, Robert Lowth launched the first systematic inquiry into poetic parallelism. As opposed to what he calls "Parallels Synonymous," "Parallels Antithetic," he defines synthetic parallelism in these terms:

> The third sort of parallels I call synthetic or constructive—where the parallelism consists only in the similar form of construction; . . . there is a correspondence and equality between different propositions, in respect of the shape and turn of the whole sentence, and of the constructive parts... (Lowth, *Isaiah*, xvii)

These remarks aptly sum up the philological features of synthetic parallelism like those discussed above, but do not fit so well with the illustrations Lowth draws from early Hebrew poetry. For instance, his most quoted example of synthetic parallelism – "I have anointed my king on Zion, my holy mountain" (Ps. 2:6)– does not indicate any overt parallel structure at all. The paralleling of the substantive noun "my king" and the place names "Zion," "holy mountain" become noticeable only when Lowth reconstructs the line as follows: "I have anointed my king; /I have anointed him in Zion, my holy mountain" (*Lectures*, 270). As this syntactic reconstruction implicitly suggests enjambment known to be non-parallel, critics label the reconstruction as "nonsensical," "truly misleading," and reject outright his definition and categorization of synthetic parallelism.[2] Lowth's failure to convince many is due not to a negligence of scholarship but to the lack of fully-fledged synthetic parallelisms in the early Hebrew poetry. In search for more convincing examples to justify Lowth's theory, other critics naturally attempted to "examine another ancient literary tradition which has never abandoned parallelism as the cardinal poetic artifice" (Jakobson, 401). As early as in 1829, John F. Davis declared at a gathering of the Royal Asiatic Society that Chinese poetry "presents a striking correspondence with what has been

remarked of Hebrew poetry" (410). After illustrating three kinds of correspondences between Lowth's categories and the prominent Chinese poetic modes, he observes that the *hsing* mode, corresponding to what Lowth has called synthetic parallelism, "is by far the most common species of parallelism with the Chinese . . . It pervades their poetry universally, forms its chief characteristic feature, and is the source of a great deal of its artificial beauty" (414). Davis' discovery, in turn, inspired more technical investigations into the rhythm and classification of Chinese parallelisms in the light of Lowth's theory.[3] Although all these early studies seldom go beyond the formal features of synthetic parallelism, they have brought to light a buried gem and held it up for others to explore its fascinating facets.

3. Perceiving Synthetic Parallelism: Aesthetic And Epistemological Perspectives

While Bishop Lowth exhumes synthetic parallelism from the ancient Hebrew poetry and defines it in philological terms, William Wordsworth revives synthetic parallelism, along with other elements from the folk traditions, in his revolt against the Neoclassical mimesis and diction. In the same year as Lowth's theory appears in a book form (1815), Wordsworth writes the second preface to *The Lyrical Ballads,* where he seeks to reveal imagination at work in a synthetic parallelism. In a little noticed passage, he accounts for the aesthetic impact produced by the contiguous images (stone, sea beast, the aged Man) of a synthetic parallelism in his "Resolution and Independence":

> The stone is endowed with something of the power of life to approximate it to the sea-beast; and the sea-beast stripped of some of its vital qualities to assimilate it to the stone; which intermediate image is thus treated for the purpose of bringing the original image, that of the stone, to a nearer resemblance to the figure and condition of the aged Man; who is divested of so much of the indications of life and motion as to bring him to the point where the two objects unite and coalesce in just comparison (33).

With this careful explication, Wordsworth demonstrates that the greatest virtue of synthetic parallelism is its ability to bring into conjuction "the confering, the abstracting, and the modifying powers of Imagination," and thus impel the mind to engage with the images so intensely and so completely

that they cease to be fixed objects and coalesce into a poetic vision.

Coleridge also values synthetic parallelism for its capacity to re-enact creative imagination in the perceiver's mind. When he seeks to differentiate creative imagination from fancy, he illustrates how a synthetic parallelism can bring into full play the mind's transforming power:

> Thus the flight of Adonis from the enamored goddess in the dusk of evening—
>
> Look how a bright star shooted from the sky—
> So glides he in the night from Venus' eye.
>
> How many images and feelings are here brought together without effort and without discord—the beauty of Adonis—the rapidity of his flight—yearning yet hopelessness of the enamored gazer—and a shadowy ideal character thrown over the whole.—Or it acts by impressing the stamp of humanity, of human feeling, over inanimate objects (220-221).

Despite the subtle suggestion of linkage by the adverb "so," the two parallel lines are essentially inconsequential:. the brightness of the star vs. the beauty of Adonis, the shooting of the star vs. the rapidity of his flight, the immense evening sky vs. the melancholy of the enamored gazer. But when contiguously paralleled, these logically unrelated images induce imagination to dissolve, dissipate, and diffuse them, and then recreate "an ideal character thrown over the whole. . . by impressing the stamp of humanity, of human feeling, over inanimate objects."

Equally fascinated by the aesthetic impact of synthetic parallelism, W.B. Yeats makes a very similar observation when he comments on a synthetic parallelism comparable to the one quoted by Coleridge:

> There are no lines with more melancholy beauty than these by Burns: —
>
> The white moon is setting behind the white wave,
> And Time is setting with me, O!
>
> and these lines are perfectly symbolical. Take from them the whiteness of the moon and of the wave, whose relation to the setting of Time is too subtle for the intellect, and you take from them their beauty. But, when all are together, moon and wave and whiteness and setting Time and the last melancholy cry, they evoke an emotion which cannot be evoked by any other arrangement of colours and sounds and forms (155).

Here Yeats also thinks that the synthetic parallelism is capable of rendering the reader into a reverie precisely because its unpresentational construction, "too subtle for the intellect," brings about the intensest interplay of "colours and sounds and forms" to the effect that it "evoke[s] indefinable and yet precise emotions" in the perceiver.

Notably, Wordsworth, Coleridge, and Yeats all maintain that perceiving the inconsequential, yet closely paralleled images evokes our poetic passion and works up our imagination to its inteneset. Later, their impressionistic observations find a more theoretical elucidation in C. D. Lewis' explanation of aesthetic intensity: "intensity is achieved not only in the separate image, but through the closeness of the pattern within which a poem's images are related. Evocativeness is the power of an image to evoke from us a response to the poetic passion" (40).

While Wordsworth and Coleridge demonstrate the workings of imagination through intense aesthetic perception, the more theoretically oriented critics examine epistemological rules for non-rational discourse and offer a dispassionate analysis of synthetic parallelism. For instance, when analysing two parallel lines very similar to Coleridge's and Yeats' examples, C. D. Lewis turns from aesthetic perception to epistemological considerations:

> Between 'Brightness falls from the air' and 'Queens have died young and fair' there is a rational void. But a spark leaps to fill the gap, and the spark does not expire but glows on, so that the sadness of evening and the sadness of untimely death illuminate each other reciprocally, a light which is extended beyond them and reaches out some way over the human situation all round. But only are those two images tied together, by what I should venture to call 'emotional logic' . . . (35).

Here, Lewis divines that the perception of synthetic parallelism does not follow the normal linear pattern of rational discourse, in which a word dies out, like flitting spark, as soon as it has filled a logical gap in a successive flow of messages. Instead, we find images glow on and illuminate one another, jointly creating an aura that penetrates cognitive domain to "human situation all over." To distinguish this reciprocal, dynamic mode of communication from a conceptual process, he calls it "emotional logic."

To elucidate the emotional logic embedded in synthetic parallelism, I. A. Richards has conceived of an elaborate epistemological scheme in which the three fundamental elements observed by Wordsworth, Coleridge, and

Yeats fall into technical categories. The disparate images are divided into two functional groups: the vehicle (the natural description) and the tenor (emotional utterances). The closeness of these disparate images is given the term "interaction." The resulting unified perception is defined as "organic unity." With this elaborate schematization, he has helped establish synthetic parallelism as a legitimate mode of discourse in opposition to logical discourse, and paves the way for the intrinsic studies of poetic discourse by the New Critics.

4. Creating Synthetic Parallelism: The Imagist Perspective

If Wordsowrth, Coleridge, Richards, and Lewis intend us to reenact creative imagination or comprehend emotional logic through perceiving the inconsequential images of synthetic parallelism, Ezra Pound wants us to partake in his unconscious creation of it. When he comments on his famous "In a Station of the Metro," he does not write about the interplay of the violently juxtaposed images as do Wordsworth and Coleridge, nor account for the "irrational gap" between the two parallel lines as does Lewis. Instead, he gives a detailed account of how he conceives of the inconsequential images in form of a synthetic parallelism.

> Three years ago in Paris I got out a 'metro' train at La Concorde, and saw suddenly a beautiful face and another and another. . . and I tried all that day for words for what that had meant for me... And that evening... I found suddenly the expression... not in speech but in sudden splotches of colour... but it was a word, the beginning for me of a new language in colour...
> I wrote a thirty-line poem and destroyed it because it was what we call work of the second intensity. Six months later I made a poem half that length; a year later I made the following hokku-like sentence.
>
> The apparition of these faces in a crowd;
> Petals on a wet, black bough.
>
> . . . In a poem of this sort, one is trying to record the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective (*Gaudier*, 86-103).

With this description, Pound shows that the coalescence of "appartition,"

"faces," "petals," and "black bough," does not result from objective imitation nor pure subjective expression, but darts from emotional intercourse with the external world. During such an intense psychological process, the original external images undergo these radical changes: from repeated impression of beautiful faces to an apparition, then to splotches of colour, and finally the hokku-like poetic vision. To sum up the psychic conditions in the making of such a synthetic parallelism, Pound writes, "Emotion seizing up some external scene or action carries it intact to the mind; and that vortex purges it of all save the essential or dominant or dramatic qualities, and it emerges like the external original" (*Selected Prose,* 375). These statements spell out two important Poundian principles: first, poetry arises not from direct overflow of feelings but from an intense emotional interraction with the external; second, such a psychological experience culminates in original image-patterns like synthetic parallelism rather than direct emotive statements. "Intense emotion," argues he, "causes pattern to arise the mind—if the mind is strong enough" (*Selected Prose* 374).

With these two poetic principles, Pound sets about revitalizing the Imagist movement. First, in the light of his new expressive theory he exposes the limitations of the early three-point Imagist Tenets,[4] which overemphasize the direct treatment of 'thing' to the neglect of emotional complex. He deplores the degeneration of many Imagist poems into Amygist obssessions with visual sense. This revisionary stand he strengthens by allying with the Vorticists. He finds their juxtapositional method a visual correspondence of his use of synthetic parallelism, and borrows their correlative aesthetics to reformulate the Imagist definition of image.[5] With the metaphor of a vortex, he drives home his new vision of Imagism as "intellectual and emotional complex in an instant" (*Literary Essays,* 4). "The image is not an idea," he declares, "It is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which and through which, and into which, ideas are constantly rushing" (*Gaudier,* 92). With this radical redefinition, he virtually transforms Imagism from static pictorial descritpions into an energetic, expressive mode.

5. Mystifying Synthetic Parallelism: a Telelogical Perspective

As the evocative power of synthetic parallelism seems irreducible to critical analysis, many critics imagine a mystical or telelogical substance

underlying it. For instance, following his observation of the aesthetic impact of the mutually modifying parallelism, Yeats declares that the images therein "call down among us certain disembodied powers, whose footsteps over our hearts we call emotions; . . . the more powerful, various and numerous the elements that have flowed into its perfection, the more powerful will be the emotion, the power, the god it calls among us" (156). Here Yeats unequivocally indicates that the immediate aesthetic responses are but "footsteps" of a supernatural power, the *telos* or "the god" arising from the unfathomable depth of the dynamic parallelism. By the same token, Pound considers synthetic parallelism a form divinely super-posed upon the sensory flux, revealing "a cosmic pattern of ceaseless transformations between seemingly discrete entities; and the visionary experience of gods inhabiting the landscape" (Schwartz, 93). He relates its rich associations to the multifarious existence of the polytheistic gods, just as he associates the single conceptual signification of conventional figures with the monolithic reification of God.[6]

Yeats' and Pound's mystifications of synthetic parallelism are not an isolated phenomenon, but represent the interests shared widely by all those wishing to find a new access to the reality or *telos* through means other than rational intellectualism. In the modernist philosophy and psychology, synthetic parallelism figures prominently as a way to the true reality. For instance, Bergson discusses, in philosophical terms, convergence of images as an effective way to the intuition of duration, namely man's original contact with true reality. "Many diverse images," he argues, "borrowed from very different orders of things, may by the convergence of their action, direct consciousness to the precise point where there is a certain intuition to be seized" (16-17). For a more systematic, more thorough mystification of synthetic parallelism, we need to turn to C.G. Jung's views on the relationship between the collective unconsciousness and the divinational parallelisms of *I Ching,* the prototypes of the *hsing* mode, Chinese synthetic parallelism. Jung holds that the *telos* "in which everything is still one, and which therefore appears as the highest goal, lies at the bottom of the sea in the darkness of the unconsciousness. In germinal vesicle, consciousness and life ('human nature' and 'life', *hsing-ming*) are still a 'unity', inseparably mixed like the sparks in the refining furnance" ("Fundamental Concepts," 101).[7] For Jung, what causes man, Western man in particular, to fall from this "simplicity of great truth and of deep meaning" ("Memory," 147) is man's acquisition of rational consciousness and his pursuit of empirical knowledge. Based on causality, rationalism condemns man's spiritual existence to the temporal

realm and blocks out all channels to the all-inclusiveness of the divine unconsciousness. To redeem oneself from this deplorable fall, one must intuit with the whole being of all things of all times. This synchronistic intuition is achieved when all phenomena converge in the consciousness in split seconds and psychological existence in turn approximates to "consciousness with content."[8]

Jung believes that this "type of thought built on the synchronistic principle reached its apex" ("Memory," 143) in the Chinese divinational parallelisms of *I-Ching*. For the Westerners "weary of scientific specialization and rationalistic intellectualism" ("Memory," 143), Jung argues that the uncausal parallelisms of *I Ching* offer a promising path to synchronistic consciousness.

> The science of the *I Ching*, indeed, is not based on the causality principle, but on a principle (hitherto unnamed because not met with among us) which I have tentatively called the synchronistic principle. My occupation with the psychology of unconscious processes long ago necessitated my casting around for another explanatory principle, because the causality principle seemed to me inadequate for the explanation of certain remarkable phenomena of the unconscious. Thus I found that there are psychic parallelisms which cannot be related to each other causally, but which must stand in another sort of connectedness. This connection seemed to me to lie mainly in the relative simultaneity of the events, therefore the expression 'synchronistic'.

Here Jung considers divinational parallelism exemplary of his central principle of synchronicity, because it evokes a sense of simultaneity of all external phenomena and internal experiences. Substantiating this point, he gives us an example from the *I Ching:*

> The handle of the *ting* is altered.
> One is impeded in his way of life.
> The fat of the pheasant is not eaten.
> Once rains falls, remorse is spent.
> Good fortune comes in the end. (*Psychology*, 595)

To Jung, the uncausal parallelisms of *ting* and one's life in the first and second lines, pheasant and rains in the third and fourth lines compel the mind to free itself from the rational consideration of causal relationship.

Thus, they render the mind into a dynamic intercourse with all invisible phenomena in a moment of chance, and effect a synchronistic connection of the psychic with the entire cosmos. Through such a synchronistic connection, the confines of time and place are broken and the prophecy of future good fortune is derived. For Jung, uncausal parallelisms like this one not only offers an adequate "explanation of certain remarkable phenomena of the unconscious" ("Memory," 141), but also redeems the perceiver from temporal rationality and reconciles him or her with the lost *telos*, the collective unconsciousness.

6. Anatomizing Synthetic Parallelism: Structuralist Perspective

At the opposite extreme of the telelogical perspective, there are critics who ignore the aesthetic or teleological nebula enveloping synthetic parallelism, but preoccupy themselves with concrete linguistic elements of parallelism. Although Lowth's philological definition of synthetic parallelism points out a linguistic approach to the subject, we have, nevertheless, waited for about one and half centuries for the "penetrating prolegomena to a still missing systematic linguistic inquiry into the framework of this magnificent poetic tradition" (Jakobson, 402). The prolegomena so highly praised here are P.A. Boodberg's cedules, "dealing with diverse aspects of parallelism – grammatical, lexical, prosodic – and with the polysemantic load of the matched words and lines, especially in connection with the intricacies of translating Chinese verses" (402). As suggested by these remarks of Jakobson, the noted Berkeley Sinologist seeks to interpret synthetic parallelism solely on the ground of linguistic anatomy. For instance, in "Syntactical Metaplasia in Stereoscopic Parallelism," he decomposes a Chinese parallelistic quartrain "On Fishing Snow" into five syntactical units, giving them his own abstruse technical terms 'gerent' (subject), 'hypothematic' (logical subject of discourse), 'resumptive pronoun' (post-predicative implied subject), 'topological' (indicator of the action in time and space), and 'modicative'. Then, he proceeds to chart out a paradigm for these five syntactical units and, after comparing it with other possible alternatives, assumes it to be conducive to the stereoscopic effect, "a result reminiscent of binocular vision" (Boodberg, 184). In sum, his analytical strategy is to factor the parallelism into isolated linguistic components (grammatical, semantic or phonetic), give them special linguistic terms, reconstruct with these terms a binary, often dichotomous

paradigm, and finally derive, through an examination of the paradigmatic relationship of these linguistic elements, his interpretation of the parallelism. With a little modification, he applies this analytical strategy to the lexical and prosodic aspects as well.

Boodberg's systematic anatomy of synthetic parallelism, along with similar but less systematic linguistitic studies of Finnish Karelian folk by Wolfgang Steinitz and of Chinese parallel prose by James R. Hightower, has inspired Roman Jakobson's classical essay "Grammatical Parallelism and Its Russian Facet."[9] There Jakobson adopts Boodberg's analytical strategy in his analysis of a Kirsa's song but improves it in two important ways. First, he incorporates his analyses of the grammatic, lexical, and prosodic parallels into an organic piece, thus providing a more cohesive and truly Structuralist paradigm. Second, he goes much further than Boodberg in finding ways to account for textual non-parallel elements within the overall parallel constructions. Boodberg only seeks to construe "crypto-parallelism" between non-parallel units with other parallel units through subtle allusions or morphological amibiguities (due to the fluidity of the Chinese parts of speech). By contrast, Jakobson broadens the frame of reference to the entire poetic work and thus often conceives of non-contiguous parallelisms between isolated, dangling lines within the parallel stichs. For example, in the 21 lines of Kirsa's song, he discovers that the longer lines (1 and 12) "display an internal grammatical parallelism of their hemistich, a device shared by the intermediate lines" (409), and he etches out the textual and thematic symmetry of the paragraphs led by these two dangling lines. Thanks to his extended Structuralist paradigm, he lays bare the cohesive structural function of parallelism for the entire text. In the light of his discoveries, Jakobson argues, "Pervasive parallelism inevitably activates all the levels of language—the distinctive features, inherent and prosodic, the morphologic and syntactic categories and forms, the lexical units and their sematic classes in both their convergences and divergences acquire an autonomous poetic value" (423). Jakobson declares that non-sequential parallelism at its best presents a dynamic "network of multifarious compelling affinities" (429) and that, for a structuralist, "the task of linguistic analysis is to disclose the levels of this coalition" (429). Indeed, not a few structuralists take upon themselves "the task of linguistic analysis," assiduously applying Jakobson's analytical paradigm to synthetic parallelisms in diverse traditions. For instance, Geller undertakes laborious work to map out, in accordance with Jakobson's model, the structural paradigms of numerous synthetical or grammatic parallelisms

in Hebrew poetry; David J. Liu seeks fresh insights into the network of multifarious synthetic parallelisms of *Shih Ching* in an essay modelled on Jakobson's.[10]

7. Conclusions

As synthetic parallelism exemplifies the ancient correlative *episteme* and constitutes a matrix of modern thought, it should be rightly regarded as an important cultural expression. It offers archaelogical evidence of the ancients' non-rational mode of understanding and poetic expression. Its different patterns of historical growth and decline signify the different directions in which the ancient correlative *episteme* evolves in the Western and Chinese traditions. More significantly, synthetic parallelism has inspired many important literary theories. Its aesthetic reception presents to Wordsworth and Coleridge the best way to manifest Romantic imagination. Its emotional logic helps C. D. Lewis and I. A. Richards to track down epistemological implications of non-rational poetic discourse in preparation for subsequent intrinsic studies of poetry by the New Critics. Its creative process suggests to Pound a new expressive mode of poetic creation in affinity with the Vorticist method, thus enabling him to revitalize the Imagist movement successfully. Its mysterious evocativeness indicates to Jung an exemplary mode of synchronistic thought and reunion with the collective unconsciousness. And finally, its multiple linguistic correspondences provide Boodberg, Jakobson and others with non-linear, binary structures to justify and perfect their Structuralist interpretations of poetry.

On a philosophical level, all these explorations of synthetic parallelism are modern experiments with non-rational modes of thought. They can very well be understood as concerted efforts to revive or justify the correlative *episteme* as a way to the ultimate truth which in modern times has been relocated in immediate experience and has become inaccessible to intellect and reason. Largely because of this general cultural significance, critical investigations of synthetic parallelism cut across so many disciplines, attract attention from so many important thinkers, and bring forth so many important literary theories. With this cultural significance in mind, we can also understand why these inquiries transcend the entrenched boundaries of Western thought and draw heavily from Eastern, particularly Chinese sources. With little mutual encouragement, Davis, Pound, Jung, and Jakobson are all taken up the Chinese synthetic parallelism in the poetic or divinational

form, regarding it as an ideal model of non-presentational mode untainted by the Western rationalism. When put in perspective, these widely scattered observations display diverse fascinating facets of synthetic parallelism and lay the groundwork for more thorough cross-cultural and cross-disciplinary studies. Such systematic inquiries have been accorded related poetic modes like ambiguity, irony, paradox, metonymy and metaphor but still have to be pleaded for in the case of synthetic parallelism.[11]

Notes

1. Cf. Cai Zong-Qi, "Fusion of Feeling and Nature in Wordsworthian and Classical Chinese Poetry," *Analecta Husserlina: the Yearbook of Phenomenological Research,* (Netherlands: Kluwer, 1989) Vol. XXIII, 431-456.
2. Cf. George Buchanan Gray, *The Forms of Hebrew Poetry.* 1915. Reprinted Ktav Publishing House, 1972. See also Geller, 375-85.
3. Marie Jean Léon Hervay-Saint-Dennis, *Poésies de l'époque Thang,* traduites du chinois avec une étude sur l'art poétique en Chine (Paris, 1862); Gustave Schlegel, *La Loi du parallèlism en style chinois démontrée par la préface du 'Si-yü-ki* (Leiden, 1896); B. Tchang Tcheng-Ming, *Le parallélisme dans les vers du Chen King.* (Changhai-Paris, 1937). All these studies are quoted in Jakobson, 401.
4. In "Imagism," *Poetry* 1 (March 1913), F.S. Flint recored the tenets as follows:
   1. Direct treatment of "thing," whether subjective or objective
   2. To use absolutely no word that did not contribute to the presentation
   3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome.
5. Cf. Reedy W. Dasenbrock's examination of Pound's assimilations of the Vorticist ideas for his revitalization of the Imagist movement; *The Literary Vorticism of Ezra Pound and Wyndham Lewis.* (Baltimore: Johns Hopkins UP, 1985),especially chapters 2 & 3.
6. For a detailed discussion of this relationship, see Sanford Schwartz, 128-33.
7. *Hsing-ming* is a Chinese compound phrase, meaning "life" (of a human being). If used in isolation, the character *hsing* means "disposition" or in Jung's term "human nature"; the character *ming* denotes "life." Here, Jung deliberately exploits the combination of these two characters as an illustration of his concept of original unity of human consciousness with all things. In fact, he uses this Chinese phrase consistently to clarify his concept of originality in his commentary "Phenomena of the Way," *The Secret,* 106-37.
8. Jung formulates the principle of synchronicity in two important essays: "Synchronicity: An Acausal Connecting Principle," and "On Synchronicity." Both essays appear in *The Structure and Dynamics of the Psyche,* the 8th volume of *The Collected Works of C.G. Jung.* Ed. Herbert Read et al. (Princeton: Princeton UP, 1969).
9. Cf. Jakobson, 400-405.
10. Apart from Liu's study, see Ying-hsiung Chou, "The Linguistic and Mythical Structure of Hsing [xing] as a Combinational Model," *Chinese-Western Comparative Literature: Theory and Strategy* (Hong Kong: Chinese University of Hong Kong P., 1980).

11. The related poetic modes mentioned here have been established as independent subjects of study, and some of them are listed as self-contained topics in the fourth volume of *MLA International Bibliography.* To underscore the neglect of parallelism, one may turn to *Princeton Encyclopedia of Poetry and Poetics,* and compare the lengthy, comprehensive articles on these modes with the half-page entry of parallelism, which merely recapitulates Robert Lowth's definitions and categorizations and mentions G. W. Allen's modification of Lowth's categories to distinguish Whitman's use of parallelisms.

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A Semiotic Approach to Chinese-English Love Poetry: Focusing on the Space of the Addressee

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ABSTRACT

The addresser in the poetic text speaks, simultaneously, to himself or herself, to the persuaded object, and to the reader, and three modes of the addressee are thus produced, namely, the reflexive addressee, the addressee proper, and the reader addressee. Then basing on Peirce's mediative, semiotic model, the addressee is taken as a space of mediation *via* which the speaking subject discourses on something, and the mediative space of the addressee eventually affects the speaking subject and the discoursed object by its particularities. The addressee space thus defined proves to be essential to the understanding of love poetry as a genre. The focus of the present investigation has been the addressee space and the traditions of love poetry in terms of the addressee space. I have established what we may call "courtesan love" and "courtesan love poetry" from the *Tzu-yeh Songs* of *Yueh-fu* as a counterpart and opposition to the "courtly love" and "courtly love poetry" of the West. The aim of my paper has been a general poetics of love poetry, Chinese and English, and this general poetics is based on Todorov's triadic model of genre; therefore, my effort has been to synthesize rather than differentiate. Nonetheless, I believe that all the traditions and variations involved in love poetry have become more perceptible when they are set side by side in my study.

KEY WORDS

semiotic approach
love poetry
addresser
reflexive addressee
addressee proper
reader addressee
addressee space
courtesan love poetry
courtly love poetry
Todorov's triadic model